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AN EXHIBITION OF PAINTINGS BY

CÉZANNE

ORGANIZED WITH THE

EDINBURGH FESTIVAL SOCIETY

BY THE

ARTS COUNCIL OF GREAT BRITAIN

AT THE TATE GALLERY 29 SEPTEMBER TO 27 OCTOBER 1954

Frontispiece: NATURE MORTE AVEC L'AMOUR EN PLÂTRE [50]
27½ by 22½ in. *Home House Trustees*

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Foreword

After Degas and Renoir, the name of Cézanne seemed the obvious choice as the subject for the third of the series of exhibitions devoted to the great French masters of the late nineteenth century which have been organized by the Arts Council and the Edinburgh Festival Society for the past three years.

The selection of the works has been undertaken by Professor Lawrence Gowing, who has not spared any effort to collect a group of paintings both rich in quality and comprehensive in scope, so that this will rank as the most important exhibition of this artist's work that has yet been held in Great Britain. He was assisted by a committee consisting of Mr William MacTaggart of the Royal Scottish Academy, Mr David Baxandall, Director of the National Gallery of Scotland, and Mr Philip James and Mr Gabriel White of the Arts Council.

Thanks are due to Professor Gowing for his introduction to the catalogue, a penetrating study of Cézanne which should survive the exhibition as a document of permanent value, and for the notes to the pictures in which he received the help of Mr Ronald Alley. Arrangement of this exhibition and compilation of the catalogue would hardly have been possible without the help of King's College, Newcastle upon Tyne, the Courtauld Institute of the University of London, the Tate Gallery and the Paris office of the British Council: these institutions have freely put their resources at our disposal and we are grateful to them.

As before, we are deeply beholden to all the owners both public and private in this country and abroad, who have willingly deprived themselves of their pictures so that they can join this exhibition. Particular mention must be made of the generous response of American owners, for no less than nine pictures have been lent from that country, including some of outstanding importance, from the Museum of Fine Arts, Boston; the Art Institute of Chicago; the Los Angeles County Museum; the Metropolitan Museum of Art, New York; the Minneapolis Institute of Arts; the Columbus Gallery of Fine Arts, Ohio; and from three private owners. Three European public collections have also kindly contributed from their collections: the Stedelijk Museum, Amsterdam; the Musée des Beaux-Arts, Berne; and the Suomen Taideakatemia Ateneum, Helsinki. The Association Française d'Action Artistique has again kindly arranged a loan from France.

The National Museum of Wales has lent three paintings from the Gwendoline E. Davies Bequest, and the Home House Trustees, through the Courtauld Institute of Art, have allowed us to include all eight of their important paintings. Lastly we are grateful to the Trustees of the Tate Gallery, who have lent three paintings, and kindly put their Gallery at our disposal for the London showing of the exhibition, and to the Trustees of the National Gallery, for the loan of their recently acquired painting, *La Vieille au Chapelet*. The private owners who have denuded their walls often leaving a gap which cannot be filled are listed elsewhere—to them all we offer our warmest thanks.

PHILIP JAMES

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Introduction

THE GREAT TRANSFORMATION

by Lawrence Gowing

For us Cézanne is a touchstone. He is like a patron saint. Whoever does not feel the force of his art and the heroic virtue of his example, whoever (we might say) can name easily a greater painter, is not only not of his time—more, is not on the threshold of valuing what it is that is precious to this century. An exhibition of Cézanne requires as little explanation or excuse as any exhibition: we feel it less as a luxury than as a necessity. Each sight of Cézanne confirms a definition and strengthens a belief: among the visitors to each exhibition are some for whom it is the first, indispensable meeting, without which a vital thread would be in danger of breaking. No picture purchased for the nation needs so little justification as a great Cézanne: the grumblers reveal only who are the presiding enemies of a faith. If we feel this faith so certainly, if the hold of Cézanne on us is still so immediate, it is not only because so much of the art of this century has been founded on him. The painting of Cézanne is a great and complex personal achievement whose full meaning, though it has been ransacked for styles, is still beyond our measure.

Much has been written about Cézanne, and criticism always simplifies. We are accustomed to recognize that form was purer in his painting and pictorial architecture barer than they had ever been before. Yet there are other elements which touch us as closely: not only is visual sensation presented as purely, but the associations, the human meaning of the subject, are equally tenacious. Cézanne's successors have forced us, against our will, to accept with purity a progressive impoverishment: his own solution was precisely opposite. A critic of twenty years ago found the essence of his landscapes to be their lack of *Stimmung*, of mood or sentiment: for us the remark of a recent English writer about *Le Château Noir* (No. 64) is more to the point: 'we may feel there are present the potent domes and deep-set grottoes of an ageless romance'.

Cézanne himself, at twenty, thought as much of poetry as of painting. Looking at the pictures of forty years later of the great rocks which engage and enmesh the eye one remembers lines from *Une Terrible Histoire*, his nightmare poem of pursuit by demons: ' "*Terre, ensevelis-moi! Rochers, broyez mon corps!*" *Je voulus m'écrier: "O demeure des morts, Recevez-moi vivant".*' *Le Grand Pin* (No. 45) appears like an echo, from thirty years earlier, of 'the pine tree which, planted on the banks of the Arc, bowed its hairy head above the precipice at its feet. With its foliage it protected our bodies from the ardour of the sun, ah! may the gods preserve it from the dread stroke of the woodcutter's axe.' Cézanne's boyhood was rich in such visions. They were the fruit of long marches out into the country, away from the

shadow of his father, the terrific Louis-Auguste—expeditions in the company of Zola and Baille or Numa Coste (the first to wake would throw stones against the others' shutters) to swim, climb, discuss hopeless, visionary loves and shout romantic poetry under the trees. The nostalgia, as for a golden age, stayed with him for ever: to the end of his life the sense of comradeship and the country remained 'the sentiments stirred in us by the good sun of Provence'.

One is grateful for knowledge of the young Cézanne: without it the picture of the later man, the great hermit of art for whom veneration is mixed with pity, would be incomplete. By nature Cézanne was, to employ Blake's distinction, a man of the fountain not of the cistern kind: he overflowed. Baille wrote of him at nineteen to Zola as 'that poetic, fantastic, jovial, erotic, antique, physical, geometrical friend of ours': at twenty-seven 'his exterior is if anything more beautiful' and more flamboyant than ever. The painting of Cézanne's youth is of the kind that overruns its technical vessel. It is a world of shadow rather than of the sun, but we are aware of an immense and passionate impetus. The styles of his twenties, the *couillarde* manner, wrought with the knife, and the curling, snake-like brushstrokes which alternated with it, have a character almost of assault upon the subject. Often the theme is the celebration of an ideal virility, which the style itself emulates: the dwarf Emperaire, a defeated man whom Cézanne loved like a brother, was magnified and endowed (not at all ironically) with an hieratic grandeur, and the commonplace features of Boyer (No. 7) were idealized until they took on the Balzacian look of Louis-Auguste. At its crux the theme is a painful one, oppressed and oppressive. The characteristic works are the fantasies of passionate torment and mourning, pictures like *L'Enlèvement* (No. 4) and *La Tentation de Saint Antoine* (No. 5)—fantasies never more disquieting, perhaps, than in those scenes tinged with the threat of violence in which the characters of a *déjeuner sur l'herbe* lie assembled yet prevented, in which nothing in fact happens. The macabre world of the poetry which Cézanne exchanged with Zola materializes: we see how heavy the shadow lies upon it.

Between the painting of his twenties and the style of Cézanne after forty there is a transformation, one as great and profound as any master has ever undergone: not even the transformation of Rembrandt tells us more about human potentiality, by telling us so much about the nature of a living man. The black and white give place to the radiance of primary, symbolic colour. The dismembered form, destroyed and destructive, gains a structure that is utterly united, *built*. The dream, the black Baroque of love and death, turns to a close and unremitting meditation on the real world. Cézanne required of painting at the outset that it should be a positive action of immense and real power. The shadow that lies over the early work is the mark of a failure. The dominion which he seeks is not established: a faculty is never entirely his to exercise. The direct and open fulfilment of fantasy, an emulation both of artistic forbears, of the potent romantic and sensual painting of the past, and of a more general potency, carries in this form the seed of its defeat. Nothing short of fulfilment was admissible: from the beginning, the difficulty of Cézanne's course is evident, and his first discovery was that his functions required to be exercised almost in secret. Although loneliness and separateness remained a burden to him, he was compelled at each turn in his life and his painting to take refuge in seclusion. He went, as it were, to earth. At twenty-seven Zola spoke of

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him as more and more firmly fixed in the eccentric course into which his nature forced him: in truth, he was not free to choose. The course, embracing everything, painting, friendship and love, was the only possible *modus vivendi*. He could not discuss it, let alone change it. 'To convince Cézanne of anything,' Zola wrote, 'is like teaching the towers of Notre Dame to dance.' The only alternative to this positiveness was despair, the world of shadow (and of that depression, the antithesis of the sentiments stirred by the sun, which would come on him when the sun set and it rained). Throughout his life the alternative was never far away.

The deliberate assault which the syle of his twenties makes belongs to a different world to the mature achievement. But the essential force always remains in Cézanne. The Baroque rhythm which was its instrument continued to sustain him: it was abandoned only in the Impressionist phase of his association with Pissarro in the Ile de France. Cézanne spoke of the 'humble and colossal Pissarro' ('*Ce fut un père pour moi*,' he said) and only an influence that was humble as well as colossal, one that did not call for the fated trial of strength, could have promoted the profound transformation which took place. What was discarded, finally, was the element of direct emulation. 'As long as we are forced to proceed from black to white,' Cézanne wrote, looking back at the end of his life, '. . . we are confused, we do not succeed in mastering ourselves, in possessing ourselves. During this period . . . we turn to the admirable works that have been handed down to us from the past, where we find comfort. . . .' Though Cézanne is among the most traditional, the most profoundly educated, of painters, derived forms were of their very nature, just because they were inherited, useless to him. The need was *to possess oneself*, personally to get, as he often wrote, the upper hand.

In maturity Cézanne achieved his dominion: he could say that the artist was not inferior to nature: he could meet the visual world on equal terms and concede nothing of his self-possession. The dominion was achieved in abstraction, in visual allegory: his sway was exercised through a pattern of visual analogies. His need for seclusion, as he wrote, was due to 'the fear of appearing inferior to what is expected of a person presumed to dominate every situation'. The triumph was in the world of imagination only. At twenty he had been '*en nourrice chez les Illusions*': it was still a fantasy that sustained him in maturity, but a fantasy upon reality, a 'construction upon nature', embracing it with the whole power of style. The solution has the force of personal necessity, the whole force of a character of consuming power.

It was the elements of this solution that Impressionism provided. The discovery that a short stroke of the brush could be the simple record of a constituent colour in a tone, a tone observed in nature before one's eyes, was to Cézanne a revelation. His own direction supplied an immediate extension of it. Just as his adaptation of Manet's palette led him to base the rock-like planes of *La Pendule Noire* on the kinship of white with white, of black with black; so now the brush stroke that was itself and nothing else took on at once a kinship with all other brush strokes lying parallel with it on the same flat surface. The discovery of colour as a pure constituent of tone carried with it the discovery that these primary components had a history, a pattern of their own, each appearance evoking another, until representation became a construction of correspondences and analogies.

On this was based the style which evolved continuously during the three

decades of Cézanne's painting which we value most. Representation, which had been a deliberate gesture of will and passion, now proceeded almost involuntarily. 'If I think,' he said, 'everything is lost'. What was lost was the pure character of sensation: his whole preoccupation was with perception, and not with receiving only—his attitude was far from the passivity of the pure Impressionist—but with gathering and grasping. Every touch on his canvas adds a new segment to a composite definition, uninfluenced by any that went before. The only consistency is the consistency of sensation, the kinship of one observation with other, progressively evaluated by the meditative eye. Cézanne's method, as he once said, was 'hatred of the imaginative', and we can feel that the hatred extended to all that was implied in the derived, fictitious contour of the early works. A picture now showed not only form but the history of its perception: the process of representation was made visible. Painting had in fact become the positive, appreciable action which Cézanne sought, an act of self-possession fit to measure against the world. The artist is not inferior to nature, as he said, 'he is parallel with it, *unless he deliberately intervenes*'. It was the final degree of Cézanne's privacy, to elude the interference not only of the world but even of his own passionate will in the essential, involuntary functioning, the state in which he could possess himself. By comparison with the works of his contemporaries the pictures which Cézanne painted at forty, at the moment of his intellectual achievement, have a naïve, countrified look. That look is precious to us as reflecting the simple character of a faith, so hardly come by, in a state of being deeper than thought.

His task was to hold in equilibrium the two conceptions which were vital to him, the conception of reality and of the picture. The reality of the visible world, its unfanciful nature, was a virtue in itself. The terms in which Cézanne commended 'the idea which is so sane, so comforting and the only correct one of the development of art through contact with nature' imply a terrible alternative, the disquiet of which the painting of his twenties gives a direct vision. But the profound comfort which his objectivity imparted, and imparts, was less a refuge from the inward torment than its outcome, its solution. Pissarro's attitude to nature, his faith in its beneficent grace, widened the scope of a discovery which Cézanne had previously made only in still lives, with subjects on which stillness could be imposed by will, the discovery that natural life, even in its turbulence, offered more than a challenge, a potential victory or defeat. The substantial vision which Cézanne reached at forty shows us nature as an ally with which the painter may join, a source of nourishment, the source in fact of the real material for rebuilding its likeness in an ideal, unshakeable form.

Stability is the essence of Cézanne's conception of the picture. The idea of pictorial unity implicit in Impressionism provided him with a starting point from which he proceeded to meditations on the squareness and flatness of a canvas, meditations that rapidly led him to a form remote from any Impressionist. For Cézanne a perspective which approached illusion and pulled one's eye inward, away from the plane of the picture, or a compotier whose ellipse did not recognize and agree with the rectangular shape of the frame surrounding it, would have betrayed not an aesthetic only, but the state of private self-possession, the character of painting as an action in itself. Cézanne's first reaction from Impressionism, in works like the *Chocquet* (No. 18) from Columbus, Ohio, was to seek a form which

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incorporated not only the unity of tone but the very squareness of a picture schematically into the image itself, a reaction which was for him an essential and logical development. This was no more than the beginning of his own evolution. Cézanne's remarks about drawing by the cube and the cylinder (the idea goes back to the sixteenth century) in fact belong to the most traditional side of his thought, like his instructions to the young painter whom he sent to copy his stove-pipe. For Cézanne the copying of a stove-pipe involved, not only tonal modelling but, more and more, the discovery of a symbolic substitute for it, a symbolism of colour designed expressly to agree with a picture's flatness. Only when colour achieved fullness, as he said, was form fully expressed. Cézanne told Renoir that it had taken him thirty years to find out that painting was not sculpture; Renoir understood him to mean only that he had learnt to use thin paint instead of thick. The deeper antithesis was between direct embodiment and a symbolic recreation on an unbroken plane. If the early style was a kind of assault, the later style was a profound preservation. Whoever did not make this transition was by Cézanne's standards, as were Gauguin and Van Gogh, either wicked or mad.

The act of perception presented Cézanne not only with visual data but with specific intimations which were part and parcel of them, intimations of the real material character of things and of the instability of an optical record of them. In the pictures which Cézanne and Pissarro painted side by side we can see that it was Pissarro's freedom from such intuitions of potential instability which permitted his characteristic, fluent grace: for Cézanne, by contrast, the whole virtue of objectivity, to which he clung as to rock, was that a picture might contain itself. Thenceforward every other consideration was secondary to this. If the line of the garden wall at the Jas de Bouffan was in danger of sliding away beyond the frame, if one card-player bore down upon the other, no convention, no theoretical agreement, prevented an involuntary correction. An infinity of subtle and cumulative adjustments was brought into play, until sometimes (as we notice in the *Joueurs de Cartes*: No. 52) the whole image, without the least suggestion of paradox, became inclined in the frame. (The inclination is always to the left, for the eye enters a picture and explores it from the left—the great progressions in painting are all from the left and the great confrontations at the right.) On occasion Cézanne must, as it were, lean over backward a little to stand still. The solution evolves unceasingly until, in the last pictures, the whole of breadth and depth is resolved into a pattern of rectangular accents which of their nature belong within the frame.

The possession of a pictorial idea, a personal status, positive enough to be balanced against the world, was for Cézanne a necessary condition of life: it was also—for few more powerful intellects have turned to painting—his conscious, reasoned aesthetic. For him the function of the painter's craft was ' "to obey, to translate unconsciously . . . the two parallel texts, live nature felt—that which is there" (he indicated the green and blue plain)—"and that which is here" (he struck his forehead), "so that the two may fuse, in order to endure . . ." ' The aesthetic is in the great tradition: what is unique is that we see the process, the final fusion, taking place before our eyes. Perception and design become one. The act of representation becomes the discovery of a progressively profounder unity, a more widely embracing system of analogy and correspondence. In the Columbus

Chocquet the system appears in its barest, most schematic form. The grooved line of the brows is part of a fabric woven by the deep channels of the frames behind: the hands, laced with violet shadow, are linked, not only with one another, but by analogy with the chequered shadow of the bureau. (The form is schematic yet we can imagine that the eyes looked sharply at pictures and that the hand was accustomed to write.) The closed lips are made eloquent by the pink patterns on the carpet and the wall. The line of the wainscot is broken by the tension of the arm raised over the back of the chair. Part is reconciled with part: the world is reconciled with the picture. In the moving portrait of Chocquet painted two years earlier (No. 15) veneration has a character of nostalgia; the exemplar, the subject, is idealized and inimitable. In the Columbus picture painter and model, in this medium only, can meet as equals. As the schematic form incorporates in succeeding pictures more of real material, and regains the painter's natural, passionate rhythm, recapturing finally its original romantic force, the transformation is completed. In the self-portraits the head is linked with everything about it, by form, by colour and blue gradation and by pattern. The domed forehead in the Tate picture (No. 21) rises naturally from the rounded shoulder and the diamond pattern on the wall springs not only from the lapel but from the ear, from the contours of the cheek, from the eyes themselves. The impalpable, extending echoes have a core of real material; at their centre, reborn from them, is the enduring and resistent presence of a real head. The world and the painter are reconciled together. In the act of painting he is whole, entirely himself.

Such a form was essential to Cézanne, and at the crux of his development self-portraits have a particular importance: in life the stable relationship was hardly ever within his reach. In the endless difficulties with the friends whose affinity was so necessary to him he appealed constantly for support. 'You know well, my character being what it is . . .'—this at twenty-one, and at fifty-seven: 'Could you but see inside me . . .' The tragedy was perpetual: friendship could not support this burden. The golden memory could never return: no one but he depended for life on the sentiments stirred by the good sun. A friend would enter the room without knocking, talk too much or too little, arrive by the wrong train, and the good would turn to bad in a moment. Cézanne, finding himself a helpless victim, would again be alone. Yet the state of separation, the sense of bereavement, was a kind of destruction. On one evening in the Cours Mirabeau Joachim Gasquet had seemed reserved, perhaps angry: 'Could you but see inside me the man within, you would be so no longer. Do you not see to what a sad state I am reduced? Not master of myself, a man who does not exist, and it is you who claim to be a philosopher who would cause my final downfall.' Such a downfall would not bear thinking of—indeed could not have been faced—but for the visible testimony to his salvation, the glorious and lasting demonstrations of affinity and identity which painting achieved. The solitude of painting was itself terrible, but the internal annihilation was held at bay. The tightly knit pattern of analogy and correspondence, the form which Cézanne used to demonstrate by knitting together the fingers of his two hands (in the gesture which he had portrayed in Chocquet), has the force of natural fulfilment: it was the indispensable assurance of life.

The tragedy remained but the triumph outlasts it. A letter written at forty-seven to Chocquet, the most sustaining of Cézanne's ideal exemplars, gives us, in the

unconcealing fashion of his letters, a vision of both.

> 'Now I do not wish to weigh too heavily on you, I mean morally, but seeing that Delacroix acted as an intermediary between you and me, I am taking the liberty of saying this: that I should have wished to possess the intellectual equilibrium that characterizes you and permits you to achieve without fail the desired end. Your fine letter, in addition to Madame Chocquet's, bears witness to a grand equilibrium of vital faculties. And so, as I am convinced of the importance of this, I discuss it with you. Chance has not favoured me with an equal self-assurance, it is the only regret I have about things of this earth. For the rest I have nothing to complain of. . . . But in the realization of the most simple wishes, which seem as if they should proceed by themselves, a luckless fate is apparently present to impair success. I have a few vineyards but unseasonable frost came and cut the thread of my hopes. Whereas my wish on the contrary was for them to flower, and so I can only wish that your plantations may flourish and your vegetation develop well: green being one of the gayest colours which is most soothing to the eyes. To conclude I must tell you that I still go on with my painting, and that this country here, which has never found an interpreter worthy of the richness it harbours, contains many treasures to be gathered.'

Cézanne meditates on the objects of his longing, the equilibrium of vital faculties, the fulfilment of simple wishes, and, associated with them, the richness of his own countryside: the association is appropriate, for the few vineyards, if they were real, were surely also read as a metaphor if Chocquet knew of the fated passion of a few months before—a metaphor for love. It is revealing that the meditation should be introduced (as it were, permitted) by the name of Delacroix. In the Louvre Cézanne turned to Puget because he felt in him 'the breath of the Mistral': the wide flourish of the Baroque was a native instrument, a faculty that achieved without fail. It shared the character of his country: it was the organ of his union with it. Provence itself, the live world, was for him a grand, sustaining equilibrium, visibly achieving without fail. This was the absolute good, unattainable, yet in the real metaphor of art recreated and possessed entire.

The outcome of the meditation, the only possible outcome, was his own painting. Where the few vineyards failed, painting succeeded, and the success has the same metaphorical sense. The impulse denoted by Delacroix, Puget and the Baroque worked upon living nature as passionately as the Mistral's breath. A man's art has often the character of his love, but, though the connection here is irresistible, Cézanne's classic and symbolic triumph has nothing of the direct, expressionist consummation toward which the original impetus points. We learn more about the positive force of his abstracted recreation if we look again at the opposite state, shown to us in the painting and poetry of his youth. At the crux of *Une Terrible Histoire* a woman, the most beautiful he has ever seen, calls the poet to her. Throwing himself before her, he kisses with guilty lip her breast but on the instant the chill of death seizes him: the woman in his arms is changed to a corpse, to a rattling skeleton. The terror is real. The fantasy, though we rarely meet it so undisguised, is one that we recognize. Analysis of the pictures of Cézanne's twenties would reveal much of the same theme: their force carries a burden of grief. There was a fatality inherent in the direct embrace. The mature

style made it good; it enfolded the visible world in an embrace which was itself a reparation, a lasting recreation of the object of love. In his art, as in his utterances, what is stable and durable has a special meaning. Whatever might prove transitory in his grasp was excluded from it, for the nature of change was predetermined and terrible: he could possess only a form as lasting as the art of the museums. The virtue of the living world before his eyes was that it remained real and alive. He assured himself of its continued existence at each look; each touch, owing nothing to the last, could record that its virtue was undiminished. Art was discovered to be a harmony parallel with the harmony of nature, nourished from it, built of it, yet leaving its separate virtue untouched; it was a discovery that the deepest loss might in this abstracted metaphor be made good. The discovery, in its humility, brought a tremendous exultation, until the pictures shone with a radiant, physical splendour. On their symbolic plane the man within and the real world, the fantasy and its solace, the passion and its object, could '*fuse, in order to endure, to live a life half human, half divine, the life of art, do you see . . . the life of God*'.

Cézanne's Life

1839 Born at Aix-en-Provence on January 19.

1852 Student at the Collège Bourbon at Aix: friendship with Zola and Baille.

1858 Zola leaves for Paris: Cézanne gains the baccalauréat at the second attempt and works at the Academy of Drawing in Aix.

1859 Studies law at the University of Aix: his father, Louis-Auguste Cézanne, buys the Jas de Bouffan.

1861 Law studies abandoned. Visits Paris and meets Pissarro at the Atelier Suisse. Returning discouraged, enters his father's bank in Aix.

1862 Leaves the bank to devote himself to painting. Rejoins Zola in Paris, where he remains, with intermittent visits to Aix, until 1870.

1866 Rejected by the Salon: praised by Zola in *L'Événement*.

1870 Works in Aix and, in order to evade conscription, at L'Estaque, where he lives in secret with Hortense Fiquet. Returns to Paris late in the following year.

1872 Birth of his son. Moves to Pontoise and works with Pissarro.

1874 At Auvers. Shows three pictures at first Impressionist exhibition, which are treated with scorn by the public. ('*I am beginning to feel myself stronger then all those around me . . .*')

1875 Meets Chocquet, the purchaser of one of his pictures: paints the first portrait of him.

1877 Shows sixteen works in the third Impressionist exhibition, praised only by Rivière. ('*M. Cézanne is in his work a Greek of the great period; his canvases have the calm and heroic serenity of the paintings and terra-cottas of antiquity . . .*')

1878 In Aix. His secret liaison is discovered: Louis-Auguste tries to force him to abandon Hortense and her son, without success.

1879-81 Works at Médan, staying with Zola, at Melun, in Paris and at Pontoise.

1882 At L'Estaque with Renoir and in Paris. A portrait is admitted to the Salon, sponsored by Guillemet.

1883-5 At Aix and L'Estaque, also visiting Paris. (Pissarro writes to Huysmans of '*Cézanne, whom all of us recognize as one of the most outstanding and curious temperaments of our time, who has had a very great influence on modern art.*')

1885 Asks Zola's aid in a love affair. (*'Owing to unforeseen circumstances life here'*—with Hortense and their son—*'is getting rather difficult for me.'*) The affair ends (*'If only I had an indifferent family, all would have been for the best'*) and in the following year he marries Hortense with his father and mother as witnesses.

1886 Louis-Auguste dies, leaving Cézanne a substantial income. Zola publishes *L'Oeuvre* and his friendship with Cézanne ends.

1887-89 In Aix and in Paris.

1890 Exhibits by invitation with *Les XX* in Brussels. Visit to Switzerland.

1891-94 In Aix and in Paris: visit to Monet at Giverny.

1895 On the advice of Pissarro, Vollard organizes an exhibition of Cézanne's work, to which he sends a hundred and fifty pictures. Two paintings by Cézanne accepted by the Luxembourg with the Caillebotte bequest.

1896 In Aix. (*'When one was born down there . . . nothing else seems to mean anything.'*) Meets Joachim Gasquet, the first of the young admirers who gathered round him in his last years. Visit to Talloires on the Lac d'Annecy.

1897-99 In Aix, working at the quarry called Bibémus, in Paris and at Fontainebleau and Pontoise.

1900 In Aix, where he spends, with few interruptions, the rest of his life. Works shown at the Centennial Exhibition in Paris: henceforward paintings by Cézanne are shown regularly at representative exhibitions, gaining an increasing public.

1901 Builds a studio on the Chemin des Lauves at Aix. Maurice Denis shows his *Hommage à Cézanne* at the Salon.

1903 *'I am working obstinately, for I am beginning to see the promised land.'*

1906 *'I am old and ill and have sworn to myself to die painting . . .'* Caught in a storm while walking home from the motif, collapses, and dies on October 22.

Bibliographical Note

Among recent critical appreciations of Cézanne, two are particularly useful, those of Adrian Stokes (London, Faber Gallery: 1947) and Meyer Schapiro (New York, Abrams: 1952). The foregoing essay is indebted to both: the reference to the *Château Noir* is quoted from Mr Stokes. The fullest biography is that of Gerstle Mack (London, Cape: 1935); Rewald's more recent book includes a most useful chronological table of the artist's movements. Few great painters have left writings more intimately revealing than Cézanne's letters, published by Rewald (Paris, Grasset: 1937); the quotations here are adapted from the English edition (London, Cassirer: 1941). Cézanne's views on painting are also transcribed at length in the memoir of Joachim Gasquet (Paris, Bernheim Jeune: 1921); his reports, which though no doubt free are evidently in essence reliable, are of great importance.

Detailed study of Cézanne's pictures is founded on the work of Lionello Venturi, in which they are, with few exceptions, identified and reproduced. Venturi's numeration is quoted in this catalogue and the information regarding provenance, exhibitions and literature which he supplies is not repeated here. Reference is also made, in chronological order, to certain of the earlier sources whose evidence on dating remains of interest and to a few books and catalogues of importance published since Venturi's lists. The twelve pictures by Cézanne collected by Samuel Courtauld or purchased for the nation through his generosity have been catalogued by Douglas Cooper. His catalogue, and his help, have been drawn upon heavily in the present entries. The following abbreviations are used:

Venturi:	Lionello Venturi: *Cézanne. Son art, son oeuvre*, Paris; Rosenberg. 1936.
Vollard:	Ambrose Vollard: *Paul Cézanne*, Paris; Vollard. 1914.
Rivière:	Georges Rivière: *Le maître Paul Cézanne*. Paris; Floury. 1923.
Orangerie 1936:	*Cézanne*. Paris; Musée de L'Orangerie. 1936. (Catalogue by Charles Sterling.)
Novotny Phaidon:	Fritz Novotny. *Cézanne*. Vienna; Phaidon. 1937.
Novotny Perspektive:	Fritz Novotny: *Cézanne und das Ende der wissenschaftlichen Perspektive*. Vienna. 1938.
Rosenberg 1939:	*Cézanne Exhibition*. London; Rosenberg and Helft. 1939.
Wildenstein 1939:	*Homage to Paul Cézanne*. London; Wildenstein. 1939. (Catalogue by John Rewald.)
Wildenstein 1947:	*A loan exhibition of Cézanne*. New York; Wildenstein. 1947. (Catalogue by Daniel Wildenstein and Vladimir Visson.)
Rewald:	John Rewald: *The Ordeal of Paul Cézanne*. London; Phoenix. 1950.
Chicago 1952:	*Cézanne Paintings, Watercolours and Drawings*. (Held at Art Institute of Chicago and Metropolitan Museum of Art, New York.) Chicago; 1952. (Catalogue by Patrick T. Malone.)
Cooper:	Douglas Cooper: *The Courtauld Collection*. London; Athlone Press. 1954.

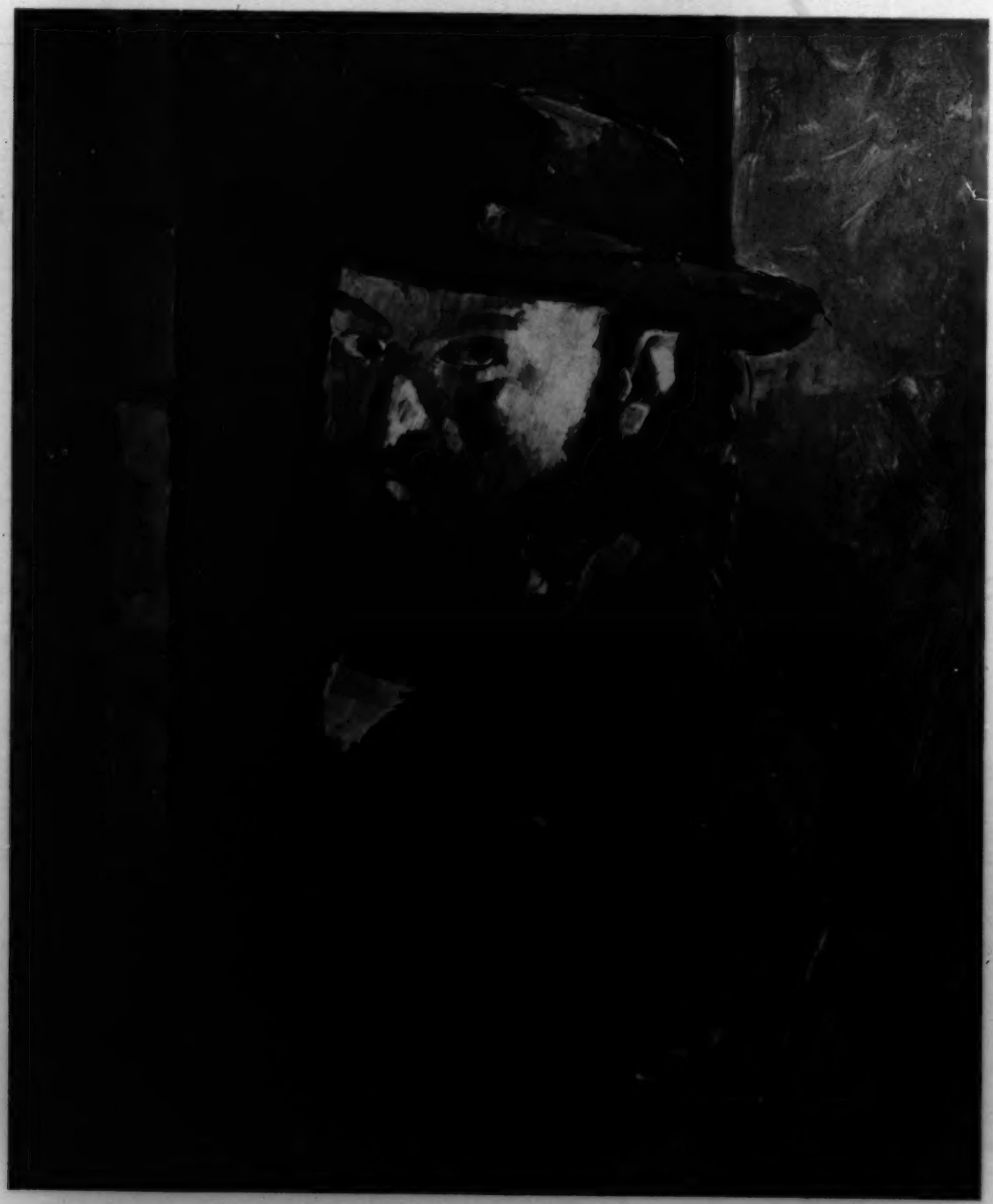


PLATE 1 Portrait de Cézanne [23] 25½ by 20 in. *Musée des Beaux-Arts, Berne*

PLATE 11 L'Enlèvement [4] 35½ by 46 in. *Lady Keynes*

PLATE III La Route tournante [26] 23½ by 28⅝ in. *Museum of Fine Arts, Boston*

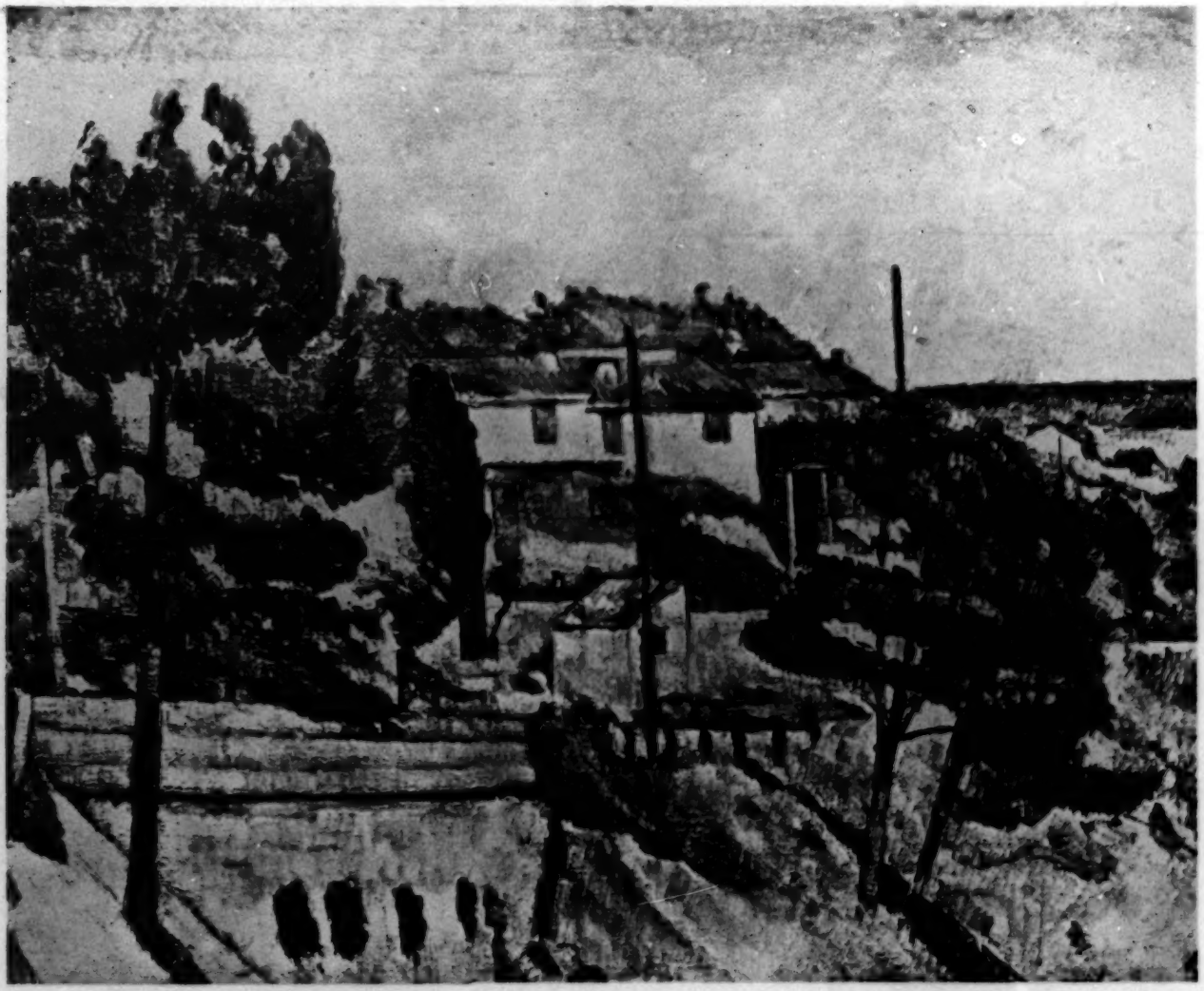


PLATE IV Le Viaduc à l'Estaque [31] 21 by 25½ in. *Suomen Taideakatemia, Helsinki*

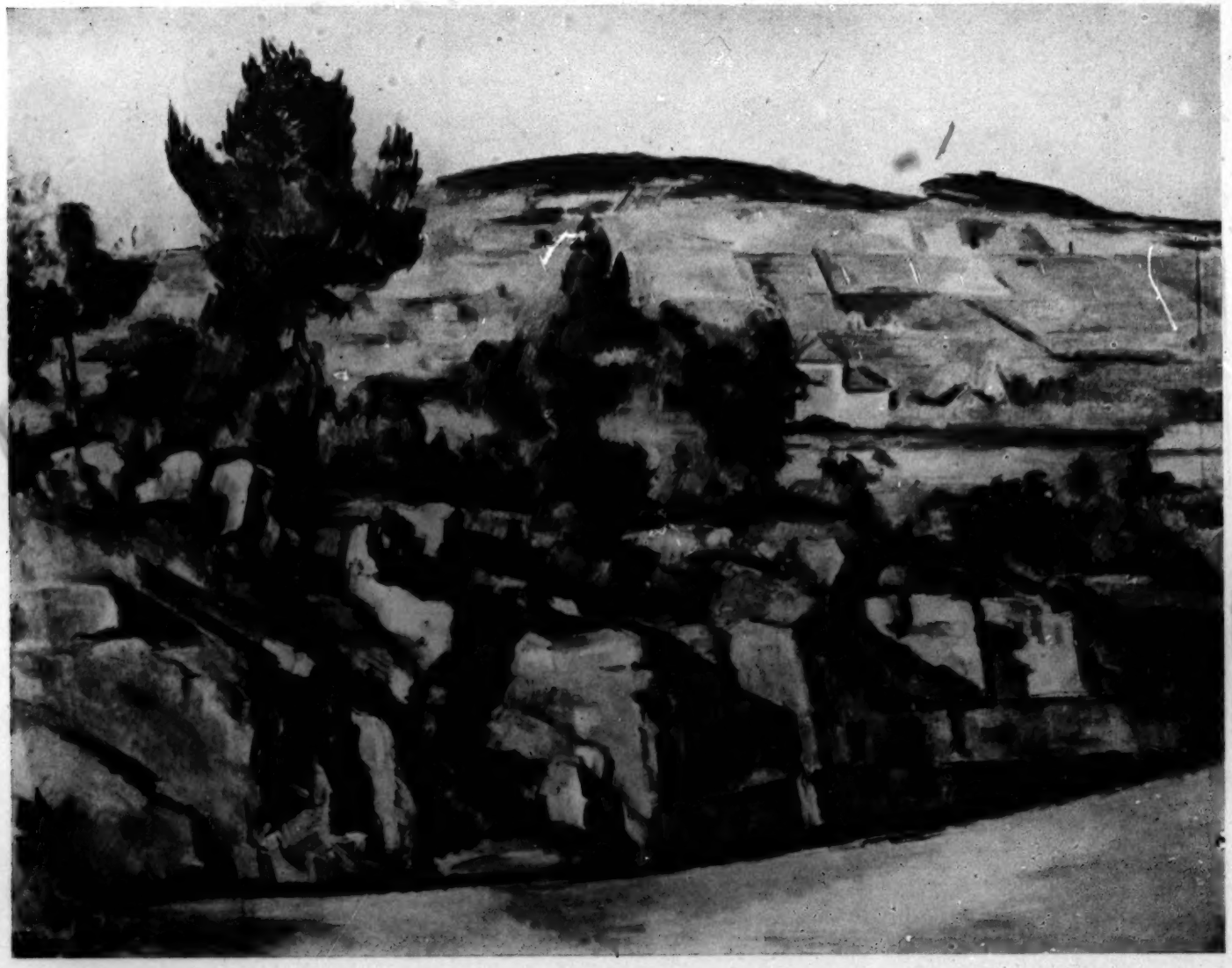


PLATE V Aix: Paysage Rocheux [38] 25½ by 32 in. *The Tate Gallery*

PLATE VI Arlequin [44] 36½ by 25⅛ in. *Lord Rothschild*

PLATE VII Madame Cézanne au Fauteuil Jaune [47] 32 by 25½ in. *Mr Peter A. Salm*

PLATE VIII Marroniers au Jas de Bouffan [36] 28⅞ by 36¼ in. *Institute of Art, Minneapolis*

PLATE IX Le Grand Pin [45] 33¼ by 36¼ in. *Museum of Art, São Paulo, Brazil*

PLATE X Portrait de Chocquet [18] 18 by 15 in. *Gallery of Fine Arts, Columbus, Ohio*

PLATE XI Cézanne à la Barbiche [61] 25⅛ by 21⅛ in. *Mrs T. Metcalfe*

PLATE XII Jeune Italienne Accoudée [56] 36¼ by 28⅞ in. *Dr and Mrs Harry Bakwin*

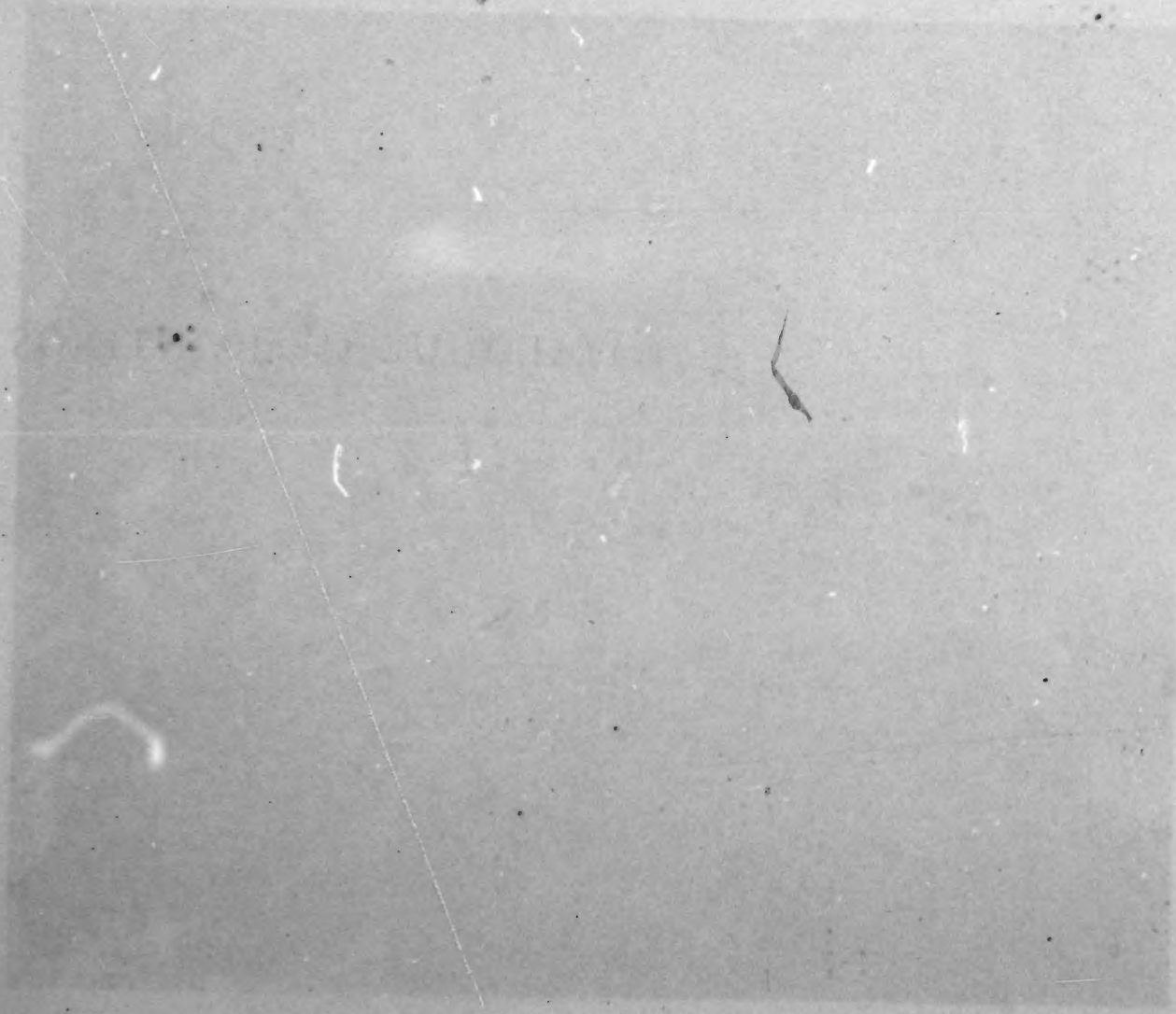
PLATE XIII La Vieille au Chapelet [57] 33¼ by 25¼ in. *The National Gallery*

PLATE XIV Baigneuses [60] 19⅛ by 24 in. *Art Institute of Chicago*

PLATE XV Nature Morte à la Théière [58] 22¾ by 27½ in. *National Museum of Wales, Cardiff*

PLATE XVI Le Château Noir [64] 27⅛ by 32⅛ in. *Sir Kenneth Clark*, K.C.B.

CATALOGUE OF PAINTINGS



CATALOGUE OF PAINTINGS

In measurements height is given before width

E *indicates that the work is exhibited at Edinburgh only*

L *indicates that the work is exhibited at London only*

1864

1 La Barque de Dante, d'après Delacroix

9⅛ by 13 in. (25 by 33 cm.)

On February 27, 1864, Cézanne wrote from Paris: 'For two months I have not been able to touch my . . . (illegible) after Delacroix'. This probably refers to the present work, copied from the picture in the Louvre, as Cézanne's other copies after works by Delacroix (V. 250, 708, 754, 867, 868) are clearly later in date. Most of Cézanne's copies are in the nature of transformations; this is exceptional in following the original rather closely. Cézanne had a very great admiration for Delacroix, and dreamed for years of painting his apotheosis—a project which, however, never advanced beyond the stage of drawings and a preliminary sketch, (V. 245). *La Barque de Dante* (1822), the first masterpiece of Delacroix, was frequently copied by later artists, among others by Manet in about 1854.

Venturi 125 (as 1870-73); Rivière, p. 198 (as *c.* 1868)

Lent by Sir Kenneth Clark, K.C.B.

c. 1866

2 L'Oncle Dominique

15½ by 12 in. (39 by 30·5 cm.)

The sitter was a younger brother of Cézanne's mother; his surname was Aubert and he was by profession a bailiff. He frequently posed for Cézanne during the early period (cf. V. 72-77, 79, 82), sometimes in the guise of a monk or an advocate. These pictures, which are all executed with the knife in heavy impasto in what Cézanne referred to as the *couillards* manner, are closely related. Valabrègue wrote in November 1866 to Zola: 'I luckily only had to sit for one day. The uncle acts more often as model. Every afternoon, a portrait of him appears, while Guillemet makes atrocious jokes at his expense.' A *couillarde* portrait of Valabrègue (V. 126), and one of Cézanne's father (V. 91) which shows a developed form of the style, can be dated with some probability 1866. The whole series, evidently executed quickly, appears to have been painted during Cézanne's stay at Aix between August and December of that year.

Venturi 80 (as 1865-67)

Lent by Lady Keynes

c. 1867

3 Clairière

25½ by 21¼ in. (65 by 54 cm.)

Cézanne became interested in working out of doors in 1866. This picture, exceptional in his work, approaches the style in which Renoir and Pissarro were then working: Renoir's picture, dating from the same year, of the painter Lecoeur at Fontainebleau (Museum of São Paulo) is strikingly similar. The present picture, though still largely painted with the knife, represents a departure from the landscapes in the *couillards* style; it was evidently painted, no doubt in the open air, in the early summer of 1867, spent by Cézanne in Paris and its neighbourhood.

Venturi 1514 (as 1865-70)

Lent by Mr and Mrs Peter Hughes

1867

4 L'Enlèvement *Plate* 11

35½ by 46 in. (90·5 by 117 cm.)

One of Cézanne's very few dated pictures: it is inscribed *67 Cezanne*. The subject—a nymph, fainting, as if dead, seized from among her companions in a wooded, rocky valley by a dark man (who seems to owe his physique to the Negro Scipion whom Cézanne painted at about the same time)—is a fantasy of the painter's own. It can hardly be connected with any specific source, and the subject is as uncommon in this form in the painting of the past as it is in Cézanne's own time. The picture was in the collection of Emile Zola and is said to have been painted in his house in the Rue La Condamine.

Venturi 101 (as 1867); Rivière, p. 198 (as 1868); Rewald, fig. 12 (as 1867); Chicago 1952, No. 6 (as 1867)

Lent by Lady Keynes

c. 1869

5 La Tentation de Saint Antoine

21¼ by 28¾ in. (54 by 73 cm.)

The picture, though slightly less developed in style, is closely related to *Pastorale* (V. 104) which seems to be dated 1870. The theme, which suited Cézanne's temperament, was current at the time and Flaubert's treatment of it, not published in full until later, may well have been known to his literary friends. The Spanish affinities of many of Cézanne's early pictures, particularly visible in the figures on the left, may be connected with his friendship with the Spanish painter Oller. The two central figures are distantly reminiscent of Giorgione's *Fête Champêtre*. The arrangement of the whole foreground group anticipates strikingly the pyramidal design of Cézanne's long series of bather compositions. In the next decade Cézanne returned twice to the subject of the *Tentation* (V. 240, 241).

Venturi 103 (as 1867-69); Vollard pl. 6 (as 1870)

Lent anonymously

1869-70

6 Paul Alexis lisant à Zola

51¼ by 63 in. (130 by 160 cm.)

Paul Alexis (1847–1901), one of Cézanne's friends from Aix, an author 'who . . . lives on poetry and other things', went to Paris in September 1869 and was there introduced to Zola: he became Zola's intimate friend and eventually his biographer. This picture must have been painted between the date of his arrival in Paris and August 1870, when Zola and Cézanne left for Aix. Its execution was perhaps interrupted by the outbreak of war. The theme was probably suggested by Zola himself, who always wanted to appear as a *Chef d'École*. This picture belonged to Zola but did not figure in his posthumous sale; it remained for years in the attic at Médan and was only recognized as a Cézanne in 1927.

Venturi 117 (as 1869-70); Wildenstein 1947, No. 3 (as 1869-70); Rewald, fig. 22 (as *c.* 1869); Chicago 1952, No. 14 (as 1869-70)

Lent by the Museum of Art, São Paulo, Brazil

c. 1871

7 L'Homme au Chapeau de Paille

21¾ by 15½ in. (55 by 39 cm.)

A portrait of Gustave Boyer, a boyhood friend of Cézanne and Zola. He became a lawyer at Eyguières. Cézanne painted two other portraits of him at about the same time (V. 130, 132); the latter may be a preliminary study for this picture. *La Neige fondue à l'Estaque* (V. 51), in which the same style, the culmination of Cézanne's first phase, is applied to landscape, was evidently painted in 1870-71.

Venturi 131 (as 1870-71); Vollard pl. 11 (as 1872); Rivière, p. 200 (as 1873); Orangerie 1936, No. 15 (as *c.* 1870-71)

Lent by the Metropolitan Museum, New York

c. 1871

8 L'Allée du Jas de Bouffan

14¼ by 17¼ in. (36 by 44 cm.)

The Jas de Bouffan, an estate on the outskirts of Aix, with a fine house dating from the seventeenth century, belonged to Cézanne's father, and after his death to his heirs, from 1859 to 1899. Its avenue of chestnut trees provided the motif for a long series of pictures by Cézanne, of which the present work is the earliest. The picture, with its rectangular construction and diagonal planes of foliage, also marks the first appearance of many elements of the classical formality of design on which Cézanne's mature landscape style was based. It is thus exceptional in the early work. The square, fat touch is not unlike that of *La Tranchée* (V. 50), a work of about 1870, though the highly developed construction argues for a slightly later date. It was probably one of the last landscapes that Cézanne painted at Aix in 1871 before he left in the autumn for the North of France where he painted *Le Moulin à l'Huile*, which shows a similar style and tonality. The picture evidently owes something to the avenues painted in the 'sixties by Pissarro, whom Cézanne had met on his first visit to Paris in 1861. (Cf. Pissarro and Venturi 35, 37, dated 1864.)

Venturi 47 (as 1867-69); Orangerie 1936, No. 24 (as *c.* 1871); Novotny Perspektive, p. 199 (as *c.* 1871)

Lent by the Hon. Mrs A. E. Pleydell-Bouverie

c. 1872

9 Le Moulin à l'Huile

15 by 18 in. (38 by 46 cm.)

The scene is certainly in Northern France, perhaps near Pontoise where Cézanne was working in 1872. The subject recalls the farmyards which Pissarro was painting at about the same time and the design approaches that of the *Maison du Pendu*. In style, however, the picture remains close to Cézanne's landscapes of preceding years.

Venturi 136 (as 1870-71)

Lent by C. W. Boise, Esq.

c. 1873

10 Bassin au Jas de Bouffan

18 by 21½ in. (46 by 55 cm.)

The ornamental basin was a favourite motif at this period (see V. 164, 166, 167). In this picture the touch approaches that of the *Maison du Père Lacroix* (V. 138) which bears the date of 1873, but the darker tone suggests that it was painted slightly earlier. Cézanne is not recorded as having left the North of France between the autumn of 1871 and the summer of 1874, but it is nevertheless possible that he visited Aix during this period.

Venturi 160 (as 1875-76)

Lent by R. A. Peto, Esq.

c. 1873

11 Portrait de l'Artiste

24½ by 21 in. (64 by 53 cm.)

The artist's appearance in the early 'seventies is recorded in a number of portraits and photographs: Pissarro's picture of 1874 and a photograph said to date from about 1875 (Rewald, *op. cit.*, fig. 42) are particularly similar to the present work. The picture must, however, have been painted considerably earlier than the portrait of Chocquet (V. 283) of 1875: the handling and the dark, purplish tone recall the earlier of the pictures painted at Auvers in 1873-74. Behind the artist's head a painting is shown, apparently a landscape of buildings seen through trees of the kind which Pissarro and Cézanne were painting at this time. The mood of the portrait is in contrast with the outlook which becomes characteristic of Cézanne from this point onward: this self-portrait is indeed almost the last reflection of the turbulence of his first phase. The fiery circumflex-like shape given to his almost level brows never appears in so extreme a form again.

Venturi 288 (as 1875-76); Rivière, p. 203 (as *c.* 1875-76); Rosenberg 1939, No. 3 (as 1876); Rewald, fig 41 (as *c.* 1875).

Lent by Monsieur Jacques Laroche

c. 1873

12 Les Chaumières, à Auvers L

28½ by 23¼ in. (72 by 56 cm.)

Painted while Cézanne was staying with Dr Gachet at Auvers-sur-Oise in 1873-4. In this and related pictures (one of which, showing Dr Gachet's house, V. 145, is particularly close) the subject of the bending road and the touch with which it is painted reveal the debt to Pissarro as clearly as any of Cézanne's works. They were evidently painted in the late autumn of 1873. The present picture belonged to Renoir.

Venturi 135 (as 1872-73); Rivière p. 201 (as 1874)

Lent by the Galerie Rosengart, Lucerne

c. 1873

13 Vénus et l'Amour

8¼ by 8¼ in. (21 by 21 cm.)

There is a watercolour of the same subject which may be a preliminary study (V. 1187). The landscape recalls the Bay of L'Estaque. This picture belonged to Degas.

Venturi 124 (as 1870-73); Rivière, p. 198 (as *c.* 1868); Orangerie 1936, No. 29 (as *c.* 1873)

Lent by the Trustees of the late P. M. Turner, Esq.

c. 1875

14 Baigneuses

14½ by 17¾ in. (37 by 45 cm.)

This is one of Cézanne's earliest compositions of bathers, and corresponds stylistically to the pictures of the Jas de Bouffan (e.g. V. 167) dating from 1875 or 1876. Both are painted in a silvery formal style which is perhaps a reflection of his admiration for the work of Veronese. Cézanne exhibited a composition of bathers in the 1877 Impressionist exhibition where the critic Rivière perceived its classical character and wrote of it: 'The ignorant who laugh at the "Bathers" . . . impress me like barbarians criticizing the Parthenon'.

Venturi 265 (as 1873-77).

Lent by Madame Matilde Loeser Calnan

c. 1875

15 Portrait de Chocquet L

18 by 14½ in. (46 by 36 cm.)

Signed: *P. Cezanne*

Victor Chocquet, a supervisor in the Customs administration, was an ardent collector of pictures, who, after forming a rich collection of works by Delacroix, came to know the Impressionist painters and to collect their works. He was introduced to Cézanne by Renoir in 1875 and the two became fast friends. Chocquet's admiration for Cézanne was unbounded and at the time of his death in 1899 he owned thirty-two of his pictures. This portrait was evidently painted soon after his meeting with Cézanne in 1875. It was exhibited in the third Impressionist exhibition in 1877 and was an object of particular ridicule in the Press.

Venturi 283 as (1876-77); Novotny Phaidon, pl. 22 (as 1876-77); Rosenberg 1939, No. 4 (as 1876); Chicago 1952, No. 37 (as 1876-77)

Lent by Lord Rothschild

1877

16 L'Étang des Sœurs, à Osny, près de Pontoise

24 by 29½ in. (60·5 by 74 cm.)

Painted while Cézanne was staying with Pissarro at Pontoise in 1877. A rather similar picture by Pissarro (Pissarro and Venturi 300) is dated two years earlier. The relationship between the two works is not clear. Cézanne and Pissarro had each learnt something from the other, but in the present picture Impressionism gives place to a schematic style, related to the portraits of the time. The picture belonged to Pissarro.

Venturi 174 (as 1875-77); Cooper No. 6 (as 1877)

Lent by the Home House Trustees

c. 1877

17 La Corbeille Renversée L

6½ by 12½ in. (16 by 32 cm.)

A larger still life with a basket, of similar character (V. 494), was said by Lucien Pissarro to have been painted while Cézanne was staying with Camille Pissarro in 1877. The handling here is close to that of *L'Étang des Sœurs*, and the simplification of form points towards the portraits of Madame Cézanne probably dating from the same year (V. 291, 292).

Venturi 211 (as 1873-77)

Lent by Glasgow Art Gallery

c. 1877

18 Portrait de Chocquet *Plate* X

18 by 15 in. (46 by 38 cm.)

Signed: *P. Cezanne*

This portrait is said to have been painted in Chocquet's dining-room in the Rue de Rivoli. The pose seems to have been characteristic of him: it may have been suggested to Cézanne by Renoir's portrait painted in about 1875. In a further canvas (V. 375) Cézanne repeated, in more detail, the head and shoulders of this picture.

Venturi 373 (as 1879-82); Vollard, pl. 15 (as18 77); Rivière, p. 204 (as 1877)

Lent by the Gallery of Fine Arts, Columbus, Ohio

c. 1877

19 Nature Morte L

8½ by 17½ in. (21½ by 43½ cm.)

The milk can, bowl and carafe reappear in other still lives (V. 219-220, 337-338, 340, 356), some of which show wallpapers that may be seen in portraits of the same period, for example in the Tate Gallery self-portrait. These pictures were evidently painted in Paris, at an apartment in the Rue de l'Ouest, where Cézanne lived in 1877 and in 1879. The present work is one of the earliest of the series, and is not far removed in style from the still life (V. 494) said to have been painted at Pontoise in 1877.

Venturi 221 (as 1873-77)

Lent by the Galerie Rosengart, Lucerne

c. 1878

20 Pommes

7½ by 10½ in. (19 by 27 cm.)

This picture, with its parallel brush strokes and its emphasis on simplified outline and solidity of form, is close in style to the famous still life in the Lecomte Collection (V. 341) and to the Tate Gallery self-portrait of *c.* 1879.

Venturi 190 (as 1873-77)

Lent by Lady Keynes

c. 1879

21 Portrait de l'Artiste par Lui-même

14½ by 11½ in. (37 by 29 cm.)

The artist appears to be about the same age as in the portrait drawing by Renoir dated 1880 of which Cézanne painted a copy. The pattern on the wall in this picture is derived from a wallpaper which is seen in a number of other works of the period (Cézanne usually represents only such elements of the design as are to his purpose: the whole pattern appears in such pictures as V. 356). This wallpaper is first seen in portraits of Hortense (V. 291, 292) painted in about 1877. There is evidence that the rooms containing this paper and another which is shown in pictures of the period (e.g. V. 374) were in Paris. The group of about twenty-two pictures in which these wallpapers (and other furnishings) appear therefore seems to have been executed in the apartment at 69 Rue de L'Ouest where Cézanne stayed for a great part of 1877 and at various times in 1879. The present work, among the latest of the group, was probably painted during one of his visits in the latter year.

Venturi 365 (as 1879-82); Cooper No. 8 (as *c.* 1880-82)

Lent by the Tate Gallery

c. 1880 L

22 Le Château de Médan

23½ by 28½ in. (59 by 72 cm.)

Zola bought a house at Médan in 1878, and Cézanne visited him there several times in 1879-82 and 1885. On June 19, 1880, before going to Médan for a week, he

wrote to Zola . . . 'if you are not alarmed at the length of time that I risk taking, I shall make so bold as to bring a small canvas with me and paint a motif, always providing that you see no objection'. The present work was painted from an island in the Seine: Zola's house is out of sight to the right. A watercolour study for it exists (V. 847). A photograph of the motif has been published by Rewald (*Cézanne et Zola*, Paris 1936, fig. 44). This picture belong to Gauguin, who also owned a famous still life by Cézanne (V. 341).

Venturi 325 (as 1879-81); Novotny Perspektive, p. 206 (as 1879-81); Rewald, fig. 37 (as *c.* 1880)

Lent by Glasgow Art Gallery, from the Burrell Collection

c. 1880

23 Portrait de Cézanne *Plate* I

25½ by 20 in. (65 by 51 cm.)

The artist appears very much as in the Tate self-portrait and Renoir's drawing of 1880. The parallel brush strokes and the rectangular pattern formed by definite, almost flat, areas of colour, relate it closely to such works of the period 1880-81 as *Le Château de Médan.*

Venturi 366 (as 1879-82); Rivière, p. 208 (as 1880); Orangerie 1936, No. 41 (as *c.* 1878-80); Wildenstein 1939, No. 22 (as 1879); Rewald, pl. 1 (as *c.* 1880); Chicago 1952, No. 43 (as 1879-82)

Lent by the Musée des Beaux-Arts, Berne

c. 1881

24 Portrait du Fils de l'Artiste

8½ by 6 in. (21 by 15·3 cm.)

The artist's son Paul, who was born in January 1872, seems here to be aged about nine. The subtle and delicate modelling in parallel strokes and the unity of tone relate the style of this portrait to the Berne self-portrait and to the landscapes of 1881-82.

Venturi 281 (as 1875-77)

Lent by R. A. Peto, Esq.

c. 1881

25 Portrait du Fils de l'Artiste

8¼ by 5½ in. (22 by 13 cm.)

The style of this sketch and the pose are the same as in the portrait in the Peto Collection (see above): the two were no doubt painted together.

Venturi 282 (as 1875-77)

Lent by C. W. Boise, Esq.

c. 1881

26 La Route tournante *Plate* III

23½ by 28¾ in. (60 by 73 cm.)

Painted in the district around Pontoise and Auvers, which Cézanne visited several times between 1877 and 1881. In this picture and the landscapes related to it the solid substance and the pattern of preceding years take on a rhythm and a delicacy of drawing which add another ingredient in the formation of the style that culminates in the works of 1883-84. *La Route tournante* was probably painted while Cézanne was at Pontoise with Pissarro from March to December 1881. During this visit he met Gauguin, and it is noteworthy that this type of landscape had a very marked influence on Gauguin's own work during the next seven or eight years. This picture belonged to Claude Monet.

Venturi 329 (as 1878-82); Novotny Phaidon, No. 33 (as 1879-82); Chicago 1952, No. 42 (as 1879-82)

Lent by the Museum of Fine Arts, Boston

c. 1881

27 Sous-Bois

21¾ by 18 in. (55 by 46 cm.)

Similar in style to *La Route tournante.* In this picture the subject takes the form which became characteristic of the great *sous-bois* of later years.

Venturi 314 (as 1879-82); Wildenstein 1939, No. 26 (as *c.* 1880)

Lent by Lady Keynes

c. 1881

28 Portrait de Madame Cézanne

8 by 5½ in. (20·3 by 14·8 cm.)

The delicate rhythm and pale, clear colour of this portrait sketch relate it to the style of 1881.

Venturi 533 (as 1883-85)

Lent anonymously

c. 1882

29 Ferme en Normandie: le Verger

25½ by 31½ in. (64 by 80 cm.)

The same orchard appears in at least one other picture (V. 445) and a further work (see below) probably shows another view of the farm, traditionally supposed to be in Normandy. *Le Verger* has the thin delicate drawing of the style of 1881. It would appear to have been painted soon after Cézanne's return to the North in the spring of 1882.

Venturi 447 (as 1885-86)

Lent by the Marquis de Ganay

c. 1882

30 Ferme en Normandie: le Clos

19½ by 26 in. (49·5 by 65·7 cm.)

The three pictures of the Norman farm (see above) show a continuous development of style: they were probably painted close together. In *La Clos*, evidently the last of the three, colour and touch become more robust and definite. The parallel brush strokes are again clearly seen, but they now model volume more fully than in the pictures of 1879-80. The handling is in fact close to that used in the L'Estaque pictures of 1883. *La Clos* was in the collection of Chocquet.

Venturi 443 (as 1885-86); Cooper No. 7 (as *c.* 1880)

Lent by Christabel Lady Aberconway

c. 1883

31 Le Viaduc à l'Estaque *Plate* IV

21 by 25½ in. (54 by 65 cm.)

L'Estaque lies to the south of Aix, at a distance of about thirty kilometres. This picture, together with a number of others (including V. 397, 400-401, 403-404), was probably executed in the course of a stay that Cézanne made there from May to November. Although the style remains in some respects related to that of the beginning of the decade, there is a significant increase in depth, which culminates in the solid geometry of such pictures as the *Maisons à l'Estaque* (V. 397). An addition 3 cm. in width was made to the top of *Le Viaduc* in the course of painting.

Venturi 402 (as 1882-85); Rivière, p. 209 (as 1881); Novotny Phaidon, No. 38 (as 1882-85)

Lent by the Suomen Taideakatemia, Helsinki

c. 1883

32 Montagnes en Provence

21½ by 28½ in. (54 by 73 cm.)

In colour and handling, and in the depth and breadth of its design of related, receding curves, the picture is close to works painted at L'Estaque in 1883. The massive substance of the motif is in course of assimilation: the heavy but unformed modelling of the trees hardly appears in any later phase. The picture has been said to represent the Barrage François-Zola: this is doubtful. It may well have been painted in the neighbourhood of L'Estaque.

Venturi 490 (as 1886-90); Orangerie 1936, No. 42 (as *c.* 1880-83)

Lent by the National Museum of Wales (Gwendoline E. Davies Bequest), Cardiff

c. 1884

33 Grands Arbres au Jas de Bouffan

25½ by 31½ in. (64·7 by 79·5 cm.)

Trees by the garden wall on the west side of the Jas de Bouffan. For a photograph of the motif, see *Forum*, 1935. The style is closely related to such a picture as the *Maisons à l'Estaque*, probably painted in 1883. The substantial forms of preceding pictures are incorporated into a precise and balanced design: foliage is now resolved into an organized pattern of diagonal planes. The handling of paint is still based on straight parallel strokes of the brush, which differentiate it sharply from the style of 1885 and subsequent years. The same motif is shown in another picture of the same period (V. 474); a watercolour study of it exists (V. 940).

Venturi 475 (as 1885-87); Novotny Perspektive (as 1885-90); Rosenberg 1939, No. 13 (as 1887); Cooper No. 11 (as *c.* 1885-87)

Lent by the Home House Trustees

c. 1885 E

34 Vue sur L'Estaque

28 by 22½ in. (71 by 57·7 cm.)

Cézanne paid several visits to L'Estaque during the eighties. He is recorded as working there in 1882, 1883, 1885 and 1889-90 and the bay formed the subject of some of the largest and most substantial works of the period. This picture, comparatively relaxed in character, represents the transition between the style of the earlier part of the decade and that of the later. It would seem (with another in the same style, V. 405) to have been executed in the early summer of 1885.

Venturi 406 (as 1882-85); Novotny Perspektive, p. 205 (as *c.* 1883); Wildenstein 1939, No. 32 (as *c.* 1885); Cooper No. 9 (as probably 1885).

Lent by Mrs R. A. Butler

c. 1885

35 Paysage

17½ by 21 in. (45 by 53 cm.)

In style this is close to a landscape painted at La Roche-Guyon in the summer of 1885 (V. 441). It is likewise a view of northern France. Both are unfinished. Gasquet, writing of the great number of canvases left incomplete by the painter in this period of research and anguish, says: 'He turned his back abruptly on the way which he had been following, and on the command which he had so painfully won over nature and himself'. The break, though less sharp, was hardly less significant than that which had occurred a few years earlier in the develop-

ment of Renoir (with whom he stayed at Roche-Guyon). The dry manner of 1885 paved the way to the profound achievements of the years which followed.

Venturi 487 (as 1885-87)

Lent by C. W. Boise, Esq.

c. 1885

36 Marroniers au Jas de Bouffan *Plate* VIII

28⅛ by 36⅛ in. (73 by 92 cm.)

The house belonging to Cézanne's father is on the left; the avenue of trees is the one that appears also in *L'Allée au Jas de Bouffan*; the mountain is the Sainte-Victoire. This picture is related to the rather dry, linear style of the summer of 1885, and to a group of views of Gardanne (e.g. V. 431 and 432) which can be dated 1885 or 1886. It was probably executed in the winter of 1885-86.

Venturi 476 (as 1885-87); Rivière, p. 210 (as 1883); Novotny Phaidon, No. 39 (as 1885-87); Novotny Perspektive p. 200 (as 1885-87); Chicago 1952, No. 62 (as 1885-87)

Lent by the Institute of Art, Minneapolis

c. 1886

37 Maison dans la Campagne aixoise L

25⅛ by 32⅛ in. (65 by 82·5 cm.)

The style of this picture is that of 1885-86. As in the views of Gardanne (cf. V. 430) sharply defined architecture is outlined against foliage more dryly and summarily treated. This is among the first of Cézanne's pictures of small houses set in the Provençal countryside, a theme which he frequently painted in the late 'eighties.

Venturi 451 (as 1885-87)

Lent by the Galerie Rosengart, Lucerne

c. 1887

38 Aix: Paysage Rocheux *Plate* V

25⅛ by 32 in. (64 by 81 cm.)

In this picture the style of 1885-86, in particular of the views of Gardanne (V. 431, 432), provides the basis for a richer but equally logical structure. The supple and fluent painting of foliage is close to that of the *Montagne Sainte-Victoire au Grand Pin*. The motif has not been identified.

Venturi 491 (as 1886-90); Cooper No. 10 (as *c.* 1885-87)

Lent by the Tate Gallery

c. 1887

39 La Montagne Sainte-Victoire au Grand Pin

26 by 35⅛ in. (66 by 90 cm.)

Signed: *P. Cézanne*

The Montagne Sainte-Victoire became Cézanne's favourite motif during the last twenty years of his life. This picture, which shows the mountain with a rounded outline, was painted from the neighbourhood of Bellevue. A photograph of the same subject is reproduced by J. Rewald (*op. cit.*, fig. 51). Maxime Conil, Cézanne's brother-in-law, bought an estate at Bellevue in 1885, and Cézanne worked there frequently during the next years. The logically designed planes receding into the distance, framed and enclosed by the shapes of trees in the foreground, were clearly developed from such works as a view of L'Estaque (V. 410) which is near in style to the most deliberate of all Cézanne's landscape constructions, the views of Gardanne known to have been painted in 1885 or 1886. In another version of the *Montagne Sainte-Victoire au Grand Pin* (Phillips Memorial Gallery, Washington, V. 455), evidently an intermediate stage, the handling of paint and the dry diagonal touch with which the foliage is rubbed in continue the manner of 1886. The present picture thus descends directly from the Gardanne views and from the style of the middle of the decade: it clearly dates from 1887, for the following year was spent in the North and on the painter's return during the summer of 1889 such rhythms were taken up again in a different form. A watercolour of the subject is known (V. 914), said by the artist's son to date from about 1888: Cézanne was not in the Midi in that year and the watercolour is probably of the same date as the picture. The picture was given by Cézanne to Joachim Gasquet in 1896: the story is told in Gasquet's memoir of the artist.

Venturi 454 (as 1885-87); Novotny Perspektive, p. 202 (as 1885-87); Chicago 1952, No. 52 (as 1885-87); Cooper No. 12 (as *c.* 1886-88).

Lent by the Home House Trustees

c. 1887

40 Pot de Fleurs et Poires

17⅞ by 21⅛ in. (45 by 54 cm.)

The same pot of flowers appears in another still life (V. 599). A table which appears in the latter suggests that both pictures were painted at Aix. They belong to a group of still lives, comparatively simple and directly observed, which precede the elaborately constructed groups of the nineties. The relatively objective style

here, with its gentle, persuasive rhythm, is that of about 1887.

Venturi 623 (as 1890-94) Cooper No. 13 (as *c.*1888-90).

Lent by the Home House Trustees

c. 1887

41 Nature Morte

9½ by 13¾ in. (24 by 35 cm.)

This picture may be associated with a group of small still lives which are similarly designed and show the same objects (e.g. V. 359, 501, 509). One sees very clearly in this example Cézanne's practice, which became common during the 'nineties, of inserting a support under still life objects in order to tilt them towards the picture plane.

Venturi 206 (as 1873-77)

Lent anonymously

c. 1888 L

42 Paysage

28 by 22½ in. (71 by 58 cm.)

Close in style to the pictures painted at Chantilly in 1888 (V. 626-628). This also is a view in Northern France.

Venturi 633 (as *c.* 1888)

Lent by the Bruno Cassirer Collection

c. 1888

43 Bethsabée

12¼ by 9¼ in. (31·5 by 23·5 cm.)

The mountain in the background is evidently the Sainte-Victoire as seen from Bellevue or the Château Noir. The manner in which it is rendered from memory here suggests a familiarity with the motif, which Cézanne did not paint before the eighties, and the style is clearly that of the latter part of the decade. In his pictures of Bathsheba Cézanne followed traditional designs more closely than was his habit. An earlier version of the subject (V. 255) is derived from Rembrandt's picture (a Classical building inserted in the background is a happy intuition, for Rembrandt's design is taken directly from the antique), and in a later variation (V. 253), which follows the general pattern of the present work, the nude is placed in a reclining position drawn from Poussin's *Nurture of Bacchus*, also in the Louvre.

Venturi 252 (as 1875-77)

Lent by Sir Alexander Korda

c. 1889

44 Arlequin *Plate* VI

36¼ by 25½ in. (92 by 65 cm.)

One of three studies (the others being V. 554, 555) of a walking Harlequin. They are related to a composition of a Pierrot and a Harlequin called *Mardi-Gras* which, according to the artist's son, was painted in Paris in 1888. The models were, for the Harlequin, Paul Cézanne fils, and for the Pierrot, Louis Guillaume. Cézanne had never been able to realize his ambition to paint a composition of bathers from life; the *Mardi-Gras* and the five paintings of card players, all painted within a period of six or seven years, represent virtually his only attempts at monumental figure compositions based directly on nature. The present picture and the other two paintings of the Harlequin depend much less closely upon the model than does the *Mardi-Gras*: they would seem to have been developed from it. Two fine, and very objective, sheets of preliminary drawings for the Harlequin's head (V. 1473, 1622) allow one to trace the whole process by which the final, abstracted form was reached. There is also a related watercolour (V. 1079) and a drawing (V. 1486) of the whole figure. A strip 10·5 cm. wide was added to the bottom of the canvas in the course of painting. (A similar addition was made to the *Mardi-Gras*.)

Venturi 553 (as 1888-90); Rosenberg 1939, No. 16 (as 1890); Chicago 1952, No. 17 (as 1888-90).

Lent by Lord Rothschild

c. 1889

45 Le Grand Pin *Plate* IX

33¼ by 36¼ in. (85 by 92 cm.)

The subject is at Montbriant, on the estate which Cézanne's brother-in-law Maxime Conil bought in 1885. The picture was in the Cézanne exhibition organized by Vollard in 1895. Vollard himself dates it 1887, and as a number of the dates given by him are evidently correct, this is likely to be reliable to within a very few years. *Le Grand Pin* relates to the pictures of deserted houses (V. 657 and 659; Vollard dates the latter in the same year). These works, which show an outburst of romantic force, belong in style to the same phase as certain works dateable from 1888-89 (V. 627, 630, 650): Cézanne was in the South in the second half of the latter year. *Le Grand Pin* was twice extended at the top in course of painting, first by 8 cm. to include the top of the tree, and later by 4·5 cm. more to allow a strip of sky above it.

Venturi 669 (as 1892-96); Vollard, pl. 23 (as 1887); Rivière, p. 215 (as 1887); Chicago 1952, No. 100 (as 1892-96)

Lent by the Museum of Art, São Paulo, Brazil

c. 1889

46 Sous-Bois Provençal

30½ by 24 in. (77 by 61 cm.)

This picture is related to a group of landscapes of Bellevue (V. 650-655) which seem to have been painted in 1889. It differs from the works of the first half of the 'eighties in its brilliant prismatic colour, and the way in which the forms are modelled by the contrasting directions of the brush-strokes.

Venturi 446 (as 1885-86)

Lent by the National Museum of Wales (Gwendoline E. Davies Bequest), Cardiff

c. 1890 *Plate* VII

47 Madame Cézanne au Fauteuil Jaune

32 by 25½ in. (81 by 65 cm.)

The same room, identifiable by its wainscot and the band above it, appears in two other related portraits of Madame Cézanne of about the same date (V. 570 and 572), and also in three pictures of a boy in a red waistcoat (V. 680, 681, 683). The large portrait of Madame Cézanne in red in the J. V. Pellerin collection (V. 570) is said to have been painted in Paris, in the Quai d'Anjou, where Cézanne worked from 1888 until the spring of 1890. The handling of paint in the portraits of the boy is not far from the landscapes of 1888. Those of Madame Cézanne have much of the same character, but their increasingly stable design and sculptural treatment, noticeable especially in the folds of the dress, leads on to the series of *Joueurs de Cartes* painted after the return in the autumn of 1890. There is thus no reason to depart from the tradition, which has good authority: all six pictures may have been painted in the Quai d'Anjou between 1888 and 1890. The present picture is among the most advanced of the series and perhaps the latest in date.

Venturi 571 (as 1890-94); Wildenstein 1947, No. 49 (as 1890-94)

Lent by Mr Peter A. Salm

c. 1891

48 Bouteilles et Pêches

19½ by 20 in. (49 by 51 cm.)

Subject and design connect this picture to a group of still lives (e.g. V. 607, 598), which is related to a more developed work in Washington (V. 625): the style is that which appears in its most complete form in the *Nature morte avec l'Amour en Plâtre*. At the foot of the picture, cut off by its edge, a part of the so-called Anatomy (see below) is visible, lying on its side. The idea of introducing a plaster cast among the fruit and drapery of his still life subjects had evidently occurred to the painter: this unfinished and perhaps fragmentary picture seems to represent an early stage in the development which culminated in *l'Amour en Plâtre*.

Venturi 604 (as 1890-94)

Lent by the Stedelijk Museum, Amsterdam

c. 1892

49 Le Soi-Disant 'Écorché' de Michel-Ange

13¾ by 6½ in. (35 by 16·5 cm.)

Cézanne owned a plaster cast of this figure which he drew and painted from a variety of positions. Another oil painting, now lost, appears in the background of *Nature morte avec l'Amour en Plâtre*; and there are numerous drawings in his sketch books. A wax cast of the figure in the Kaiser Friedrich Museum, Berlin, was considered in the nineteenth century to be a work of Michelangelo, and was then known as the *Écorché*. It is about 25 cm. in height. The present picture resembles the *Nature morte avec l'Amour en Plâtre* in its baroque drawing with concave and convex curves, and was perhaps, like the lost canvas, executed a short time before.

Venturi 709 (as *c.* 1895)

Lent by Peter Pitt-Millward, Esq.

c. 1892 *Frontispiece*

50 Nature Morte avec l'Amour en Plâtre

27½ by 22½ in. (70 by 57 cm.)

The subject is complex. In the centre, among onions and apples on the table, is a plaster cast after the Cupid by Puget in the Louvre. At the right, standing on the floor beyond it, is seen the lower part of a painting of the so-called Anatomy, attributed to Michelangelo. A second canvas, against whose oblique plane the Cupid is outlined, stands beside it, and at the left of the picture is a third, a still life of apples on a blue cloth, the same blue cloth which lies on the table immediately in front (and at first sight not easily distinguishable from it). This is the right hand part of another still life of the period (now at Washington, V. 625). The picture thus contains a cast and a painted cast, apples and painted apples, a cloth and a painted cloth. It is notable that there is here no suggestion of the incongruity which has been inseparable from the device of the picture within a picture, as used by other artists from the fifteenth century to Chirico. We feel an agreement between the Baroque sculpture, the natural material of domestic life and the pictures: the theme is in fact the association, and fusion, on which the mature style of Cézanne is based. The cast of the Cupid (now preserved, headless, in the studio at Aix) appears in another still life of about the same time

(V. 707), an oil sketch and a number of drawings and watercolours (V. 1081-84 and 1457-65). The sketch of the so-called Anatomy appears to be lost: another example figures in the present exhibition (see above). The elaborate spatial construction of the picture is related to other still lives of the same period (e.g. V. 593, 594, 622).

Venturi 706 (as *c.* 1895); Novotny Perspektive, pl. 44 (as *c.* 1895); Rosenberg 1939, No. 19 (as 1895); Cooper No. 16 (as *c.* 1895).

Lent by the Home House Trustees

c. 1893

51 L'Homme à la Pipe

28¾ by 23¼ in. (73 by 60 cm.)

The model is the père Alexandre, who posed in profile for the left-hand card player in the three smaller versions of *Les Joueurs de Cartes*. This picture must be close in date to the Home House version. Cézanne, who made numerous drawings after sculpture in the Louvre, may well have taken the very sculptural pose of the body with parallel folds of drapery, cut sharply below the shoulders, from Florentine portrait busts of the fifteenth century. His drawings include two studies (V. 1327, 1346) after the bust of Filippo Strozzi by Benedetto da Maiano, which is of this type.

Venturi 564 (as 1890-94); Cooper No. 15 (as *c.* 1892).

Lent by the Home House Trustees

c. 1893

52 Les Joueurs de Cartes

23¾ by 28¾ in. (60 by 73 cm.)

Cézanne painted five versions of the theme: one with three players and two spectators (V. 560), one with three players and a single spectator (V. 559) and three closely related pictures with two players only (V. 556, 558 and the present work). The models were peasants and day-labourers at the Jas de Bouffan; according to Rivière, the model for the left-hand figure in the three small pictures was the père Alexandre, a gardener. Cézanne returned to Aix in the autumn of 1890, and it is probable that he began work on *Les Joueurs de Cartes* soon after. The considerable stylistic development within the series, and the fact that Cézanne was spending part of each year in Paris, suggest that he worked on the pictures over a period of several years. The period between Cézanne's return to Aix in the autumn of 1890 and the portrait of Geffroy of 1895 saw one of the periodic outbursts of a baroque flourish in his style, shown in the concave and convex curvilinear drawing which defines the form in such pictures as the Washington still life (V. 625) and the *Nature morte avec l'Amour en Plâtre*. This style of drawing is seen in the hands of the portraits of Madame Cézanne in red; it is most marked in the *Joueurs de Cartes* with five figures (which is close to the Washington still life), and in the *Femme à la Cafetière* and the portrait of Geffroy it has again almost disappeared, assimilated into the broader architectural design which becomes characteristic of the second half of the decade. In the present picture there is still some sign of this baroque line, notably in the head of the left-hand card player. In another of the small versions, in the Louvre, it is virtually absent. The smaller versions are also linked to the Geffroy portrait and succeeding works by their darker tone, and a renewed interest in the play of light: an increasing simplicity and equilibrium is noticeable in them. It thus seems clear that the present picture must be dated later than the large compositions and the associated still lives: it was perhaps the first of the smaller versions of the subject. Cézanne painted and drew a number of studies of the figures in the present picture (see Cooper, *op. cit.*, p. 88).

Venturi 557 (as 1890-92); Rivière, p. 218 (as 1891); Cooper No. 14 (as *c.* 1892).

Lent by the Home Houses Trustees

c. 1893

53 La Femme à la Cafetière

14 by 12¼ in. (36 by 32 cm.)

A study for a large painting (V. 574) in which the sitter, no doubt a servant at the Jas de Bouffan, is posed beside a table on which are a coffee pot and a cup and saucer. This painting represents the culmination of the portrait style of the late eighties and early nineties. The artist's son dated it in 1887, but its monumental form and straight, accented contours belong towards the middle of the next decade. *La Femme à la Cafetière* and this study for it seem in fact to have been painted at about the time of the later versions of the small *Joueurs de Cartes*.

Not in Venturi.

Lent by Sir Kenneth Clark, K.C.B.

1896

54 L'Enfant au Chapeau de Paille

27¼ by 22¾ in. (69 by 58 cm.)

This work is said to have been executed at Talloires in June or July 1896 at the same time and from the same model as the oil painting V. 698, and the watercolours and drawing, V. 1096-98, 1485.

Venturi 700 (as 1896); Wildenstein 1939, No. 40 (as 1896); Wildenstein 1947, No. 60 (as 1896)

Lent by the County Museum of History, Science and Modern Art, Los Angeles

c. 1896

55 Le Lac d'Annecy

25⅛ by 32 in. (65 by 81 cm.)

Painted while Cézanne was staying at Talloires in July and August 1896. The building on the far side of the lake is the Château de Duingt. Cézanne referred to the scenery in a letter to Gasquet: 'The height of the surrounding hills is pretty good. The lake, at this point narrowed in by two promontories, seems suited for the drawing lessons of young "misses". To be sure it is real nature, but a little as we have been taught to see it in the albums of young lady travellers.' The pervading dark blue tonality, broken by patches of pink and orange, is typical of the latter half of the 'nineties, beginning in such pictures as the smaller *Joueurs de Cartes* and the portrait of Geffroy: it contrasts sharply with the bright, light blue dominant in the early years of the decade. It is clear that the picture was painted over a long period. The possibility cannot be excluded that it was reworked away from the motif, after Cézanne's departure from Talloires; indeed, in its present form, the style seems rather more advanced than certain pictures (V. 763, 764) assigned by family tradition to 1897. The encrusted surface of the *Le Lac d'Annecy* reappears in the portraits of 1897-99.

Venturi 762 (as 1896); Rivière, p. 221 (as 1897); Chicago 1952, No. 118 (as 1896); Cooper, No. 17 (as July 1896).

Lent by the Home House Trustees

c. 1896

56 Jeune Italienne Accoudée *Plate* XII

36⅛ by 28⅜ in. (92 by 73 cm.)

According to tradition, this portrait was painted in 1896. The model is said to have been the daughter of an Italian who posed for Cézanne in 1893 (the picture does not seem to be identifiable), and a close relation of the boy in a red waistcoat, named Michelangelo Di Rosa, of whom Cézanne painted four portraits in about 1888-89 (V. 680-683) and two watercolours. (His note books mention several Italian models. Cf. Venturi, pp. 310-313). As Cézanne occupied a studio in Montmartre, in the Rue des Dames, during the last months of 1896 and January 1897, the picture may very well have been painted then. The pose seems to have been a favourite of Cézanne's at this period (see V. 679, 681, 684, 686, 688).

Venturi 701 (as *c.* 1896); Rivière, p. 221 (as 1896); Orangerie, 1936 No. 100 (as *c.* 1896); Novotny Phaidon, No. 70 (as *c.* 1896); Wildenstein 1947, No. 61 (as *c.* 1896); Chicago 1952, No. 77 (as *c.* 1896).

Lent by Dr and Mrs Harry Rakwin

c. 1897-98

57 La Vieille au Chapelet *Plate* XIII

33⅛ by 25⅝ in. (85 by 65 cm.)

Cézanne told Joachim Gasquet (*op. cit.*, pp. 67-68) that the sitter was a nun without faith who, at the age of seventy, had scaled the walls of her convent with a ladder. He had found her wandering, decrepit and weak in mind; he took pity on her, employed her as a maid and had made her pose for him. He worked on this picture at the Jas de Bouffan for eighteen months; and on those days when the old woman was too ill to come, he posed himself, dressed in her garments. Eventually he threw the picture into a corner where it became covered with dust. It was afterwards discovered by Gasquet by the stove, beneath the coal scuttle. The picture is a little less developed in style than the portrait of Vollard painted in Paris in 1899; it seems likely, therefore, to have been executed during Cézanne's stay in Aix from June 1897 until the autumn of 1898. He is known to have worked on several other late portraits for very long periods. In the course of execution, the position of the old woman's shoulder has been progressively raised.

Venturi 702 (as 1900-04); Vollard, pl. 42 (as 1896); Rivière, p. 221 (as 1896); Orangerie, 1936 No. 105 (as *c.* 1898-9); Novotny Phaidon, No. 85 (as 1898-99).

Lent by the National Gallery

c. 1899

58 Nature Morte à la Théière *Plate* XV

22⅝ by 27½ in. (58 by 70 cm.)

The table in this picture appears again in the watercolour V. 1142: the latter shows a jug which may be identified in several important still lives of about the same date (e.g. V. 731, 732, 742, 745). In most of these works the plates, jugs and fruit are grouped in association with flower-patterned curtains. It is probable that Gasquet was referring to these pictures when he said that Cézanne, during his stay in Paris from the autumn of 1898 to the autumn of 1899 'painted portraits (and) his great still lives'. They can be distinguished from another group of still life pictures, certainly painted at Aix, in which there appears either a ginger jar or a water flask—objects still in Cézanne's last studio at the Chemin des Lauves. The present picture is close in style to the portrait of Vollard painted in Paris in 1899 (V. 696). A watercolour shows a similar group with the same tea-pot (V. 1150).

Venturi 734 (as 1900-05); Rosenberg 1939, No. 21 (as 1900)

Lent by the National Museum of Wales (Gwendoline E. Davies Bequest), Cardiff

c. 1900

59 Les Grands Arbres

31½ by 25 in. (79·5 by 63·5 cm.)

The style of Cézanne's late *sous-bois*, in which flat planes of colour are threaded by the nervous, spiky drawing of branches, is apparent in *Le Lac d'Annecy*. This picture is similarly based on a pattern of interlocking diagonals, but the conception is more advanced. The units of colour are larger and more broadly disposed: the painter draws from his motif with the freedom characteristic of his last years. The powerful, undulating line, in particular, links the picture with the sketches of bathers of about 1900.

Venturi 760 (as 1895-98)

Lent by Mrs A. Kessler

c. 1900

60 Baigneuses *Plate* XIV

19¾ by 24 in. (50 by 61 cm.)

This picture is related to the *Grandes Baigneuses* (V. 719) at Philadelphia, a large canvas said to have been started in 1895, abandoned and then taken up again in 1905. The present work and a study closely connected with it (V. 723) have not the severe, pyramidal composition of the *Grandes Baigneuses*. This appears to be a variant in the more restless baroque style of about 1900 rather than a study for the larger picture.

Venturi 722 (as 1900-05); Chicago 1952, No. 98 (as 1900-05)

Lent by the Art Institute of Chicago

c. 1901

61 Cézanne à la Barbiche *Plate* XI

25½ by 21½ in. (65 by 54 cm.)

The last of Cézanne's long series of self-portraits. Though the style here is not far from that of about 1900, there is little of flamboyant energy or of the solid architecture of the portraits of preceding years. The abstract accents of colour and line of the final phase have, however, not yet developed. This is an immaterial yet faithful portrait of a man dead to everything but painting, a reflection of the humility and mortification which Cézanne, although he knew his triumph, felt in his last years.

Venturi 693 (as 1898-1900)

Lent by Mrs T. Metcalfe

c. 1903

62 Esquisse de Baigneurs

8 by 13 in. (20 by 33 cm.)

Closely related to another sketch (V. 727). The static pyramidal design of the *Grandes Baigneuses* has given place to a composition full of movement in every direction. The sharp, sinuous drawing of around 1900 is replaced by a blunter touch which approaches the style of 1904 (e.g. V. 796, dated by Vollard). It is evidently one of the last of the bathers series.

Venturi 729 (as 1900-06); Wildenstein 1939, No. 42 (as *c.* 1900-06)

Lent by Sir Kenneth Clark, K.C.B.

c. 1905

63 Le Mont de Cengle

28¾ by 36¼ in. (73 by 92 cm.)

Clearly a very late work: the sky is given almost as much solidity as the rocks themselves, yet the square patches of colour form a flat pattern (cf. V. 798, 800). The unfinished character of such pictures is explained by a passage in a letter to Emile Bernard, written on October 23, 1905: 'Now, being old, nearly seventy years, the sensations of colour, which give light, are the reason for the abstractions which prevent me from either covering my canvas or continuing the delimitation of the objects when their points of contact are fine and delicate; from which it results that my image or picture is incomplete.' The subject is the Mont de Cengle, the southern peak of the Sainte-Victoire *massif*, which Cézanne had painted from a similar view-point thirty-five years earlier (V. 58).

Venturi 483 (as 1885-87)

Lent by Herr Emil Bührle

c. 1905

64 Le Château Noir *Plate* XVI

27½ by 32¼ in. (70 by 82 cm.)

The property of the Château Noir lies half-way between Aix and Le Tholonet. The building itself dates from the second half of the nineteenth century, and is formed by two houses set at right angles, with a terrace in front; the grounds are extensive. Cézanne rented a room in the western wing (which is the one seen most prominently in this picture) from 1887 to 1902, and tried to buy the property in 1899 after the sale of the Jas de Bouffan. He painted a long series of oil paintings and watercolours in the grounds: views of the Château Noir (e.g. V. 765, 794-796, 1034, 1035), the house called La Maison Maria, and a number of his finest *sous-bois*

pictures. Though he gave up his room in 1902 (when he is reported to have burnt most of the canvases on the terrace), he continued to work there up to the time of his death; indeed most of his surviving works seem to date from these last years. A related picture of the Château Noir (V. 796) is dated by Vollard 1904. The present work, with its square brush strokes, is certainly later, and probably belongs to his last phase. A photograph of the motif taken from more or less the same view-point is reproduced by Rewald and Marschutz in *L'Amour de l'Art*, January 1935, p. 21. The building has an upper row of slender arched windows which Cézanne has omitted. A similar, though more finished, view of the Château Noir (V. 795) belongs to Picasso.

Venturi 797 (as 1904-06); Novotny Perspektive, p. 195 (as *c.* 1904)

Lent by Sir Kenneth Clark, K.C.B.

c. 1906

65 Le Jardinier

25 by 21 in. (63·5 by 53·5 cm.)

A portrait of Vallier, Cézanne's gardener and odd-job man at the Chemin des Lauves: this picture was painted in the garden outside the studio. Cézanne is known to have been working on a portrait of Vallier (V. 718), rather similar to this, only a few days before his death. He also used him as a model for at least one further oil painting (V. 717) and three watercolours (V. 1092, 1102, 1566). The frontal pose, with the right leg over the left and the hands in the lap, first appears in the portrait of Vollard of 1899 (V. 696) and is to be seen in several other late portraits (e.g. V. 712, 714).

Venturi 715 (as 1900-06)

Lent by the Tate Gallery

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